

Design Art 121Spring 2014

Professor Jim Baken ...The office is in room #28 of Tech Hall.

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Office hours are:

The required text is: Design; Principles and Problems by Zelanski/Fisher

Design is involved in every aspect of our lives. This is a general design course created to enhance our awareness and appreciation of design whenever and wherever it occurs. We start with the Unifying Principles of Design and work into a close examination of the Elements of Art. This enlightening and important course of study helps the beginning art student build a foundation upon which to put a wealth of art knowledge and it helps more advanced art students in their continuing efforts to shore up the vaults of knowledge. We will study both 2-D and 3-D design.

Projects produced throughout the semester will be graded and the average of these grades (75%), combined with the average of additional requirements like quizzes, reports, participation, etc. (25%), will produce a final grade. Factors considered in grading are technique (craftsmanship), time investment, creative problem solving, the meeting of deadlines and presentation (visual and oral).

Attendance is an issue which can also factor into a final grade. Because attendance is so vital to the learning, a strict policy is enforced. More than five unexcused absences will lower the final grade one letter and more than five unexcused absences will lower the final grade at the discretion of the professor. It is true ... people have failed this class and a lack of good attendance is the most common reason.

Objectives or Learning Outcomes:

At the conclusion of this course, students will be able to:

1. create original works of art (the major assignments)
2. engage in theoretical criticism and aesthetic investigations (required critiques)
3. identify visual cues, elements of art and principles of design in ones own work and the work of others (oral presentations, critiques and quizzes)
4. demonstrate awareness of the interrelatedness of various art forms (i.e. dance, action painting, theater in presentation, sculptural qualities in painting, music/poetry in line, etc.) (the chapters on line, texture, color, perspective/space and the 3-D)
5. demonstrate awareness of the arts and the crossing of cultures from around the world, including regional and Native American cultures in our own backyard. (field trips, museum visits, guest speakers, films and RMG exhibitions)

Design Schedule, 2014

- Chap. 1. Awareness of Design Jan.
 - Chap. 2. Unifying Principles of Design Jan.
 - Chap. 3. Line Jan. - Feb.
 - Chap. 4. Shape and Form Feb.
 - Chap. 5. Space Feb. -
 - Chap. 6. Texture Mar.
 - Chap. 7. Value Mar.
 - Chap. 8. Color Apr.
 - Chap. 9. The Third Dimension Apr. - May
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SUPPLY LIST

white poster board -
black and white construction paper
scissors
ruler (at least 18")
pencils (2B, 4B)
soft eraser
soft and hard charcoal
bottled black ink
various sizes of black felt tip pens
roll of masking tape
two acrylic paint brushes (2" and fine point)
acrylic paints (see list on page 276)

Other items will be added to this list as time passes.

Portfolio carrying cases and containers such as tackle boxes are very useful for storing and carrying your supplies. Storage spaces are available (first come first serve) in **and** around this studio room.

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STANDARDS 10.58.503

1. The program requires that successful candidates (a) develop competence and a working vocabulary in:
 - (i) Art production through developing the ability to present imaginative and original ideas and feelings by creating images in a concentration of one or more of the visual art forms; SEE course objective no. 1. "students will be able to create original works of art."
 - (ii) Art history and heritage through developing the ability to understand and appreciate works of art from different cultures, places and times, to include Montana American Indians; SEE course objective no. 5. "students will be able to demonstrate awareness of the arts and the crossing of cultures .. "
 - (iii) Art criticism through developing the ability to analyze and evaluate the structure and significance of works of art and to make reasoned interpretations and judgments about their meaning; SEE course objective no. 2. "students will be able to engage in theoretical criticism and aesthetic investigation" via formal critique & classroom discussions.
 - (iv) Aesthetics, including sensory perception and the study of the nature and experience of the arts; SEE course objective no. 2. (criticism and aesthetic investigation)
 - (b) Use appropriate technologies as tools of expression, research and assessment;
 - (c) Comprehend and appropriately use copyright and patent laws in relation to original art works and reproductions;
 - (d) Develop sequential visual arts curricula with a mission and scope that assures student development and competence in a variety of media;
 - (e) Demonstrate an understanding of;
 - (i) the stages of development as these relate to art curriculum and ensuring that the scope and sequence of the curriculum is age appropriate
 - (ii) the necessity of creating an environment of empathy and tolerance and emotional safety in the art classroom;
 - (iii) the health and safety aspects of studio work, including materials, tools, equipment, classroom design and procedures;
 - (iv) Budgeting and purchasing; and
 - (v) Censorship issues and their complexity;
 - (f) Develop and use assessment strategies for evaluating student progress and accomplishments in the visual arts as aligned to the Montana standards where the arts are integrated with technology and the content areas;
 - (g) Connect art with other disciplines; SEE course objective no. 4. ".. interrelatedness of various art forms (music, poetry, dance, graphics, advertisement, architecture, etc.)

- (h) Introduce career opportunities in art and art related fields and encourage and advise students about postsecondary options.